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ABSTRACT

This document is the report of a task force established to survey all arts education programs in New Jersey, develop a model curriculum with sequential instruction for grades kindergarten through grade 12, evaluate the effects of the arts experience on students, review and make recommendations to improve certification requirements for arts education teachers, and explore partnerships and financial resources for the support of arts education in the state. The task force defined the arts as visual arts, dance, theater, music, and creative writing. Eight essential mandates were endorsed: (1) every school district should declare literacy in the arts a key educational objective for every student; (2) each school district should develop a comprehensive program in the arts that includes all five art forms; (3) all literacy in the arts programs should be multicultural; (4) every arts literacy program in New Jersey schools should introduce students to the full range of the arts experience, both as senders and receivers; (5) art should be taught across the curriculum as well as individually; (6) art education should be fully accessible to all students, including the physically disabled, and those with special learning needs; and (7) the arts education classroom should be extended to include museums, galleries, and theaters beyond the school, and artists engaged as instructors. Each task undertaken by the group is discussed in a separate section. Proposals for teachers in the arts, evaluating the arts, financing, and the roles of several governmental entities are discussed. (DK)

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AN IMPERATIVE FOR NEW JERSEY SCHOOLS

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AN IMPERATIVE FOR NEW JERSEY SCHOOLS

A Report
by the
Literacy in the Arts Task Force

October, 1989

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The Alliance for Arts Education/New Jersey, an affiliate of the Education Department of The Kennedy Center, Washington, DC, served as an important catalyst to bring members of the Legislature together with leaders of th arts and education communities to focus on the problems, issues, and suppor necessary for arts education.

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Finally, we wish to extend our deep gratitude for the central role played by our executive director, Eduardo Garcia, in the development and preparation this report. He helped give shape and direction to our work, and was, in the end, responsible for the completion of our task.

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In early 1983, Assemblywoman Maureen Ogden addressed a meeting of New Jersey's Alliance for Arts Education. In preparing for this presentation, Mrs. Ogden researched arts education, became committed to the vision of education in the arts for all students, and in 1985, speaking again at the annual meeting of the Alliance, pledged to draft legislation that would focus on providing arts education for *all* children in the state.

Mrs. Ogden asked the Alliance and its constituents to assist with the language of the bill, which, when drafted, was co-sponsored by Assemblywoman Ogden and Senator Walter Rand. In addition to the Alliance, other major educational and arts agencies contributed to the language of the bill, reinforced the concepts, and supported passage of the legislation. These included the New Jersey Department of State, the New Jersey State Council on the Arts, the New Jersey State Department of Education, the New Jersey School Boards Association, and the New Jersey Education Association.

Governor Thomas H. Kean signed the bill into law on June 2, 1987, and the Literacy in the Arts Task Force was established. The sweeping mandate of this legislation was to create "a comprehensive plan for the appropriate development of arts education in the elementary and secondary schools of the state" (Appendix A). Swift action followed. A bipartisan task force composed of fourteen public members was named by the Governor, with the approval of the Senate. In addition, the law designated selected representatives from government agencies and statewide organizations with significant interest in the arts.

In the legislation, the task force was given 18 months to prepare a report on arts education in New Jersey focusing on the following assignments:

- conduct a survey of all arts education programs in the state;
- develop a model curriculum with sequential instruction, grades kindergarten through 12;
- evaluate the effects of the arts experience on students;
- review and make recommendations to improve certification requirements for arts education teachers, and
- explore partnerships and financial resources for the support of arts education in New Jersey.

The first decision of the task force was to define the scope of its study and give definition to the arts. In accordance with the legislative mandate, the arts were defined as visual arts, dance, theatre, music, and creative writing. It was recognized that these broad areas encompass many other art forms. For example, theatre includes film, radio, and television, and visual arts includes photography, design, and architecture.

The second major step taken by the task force was to determine the current condition of arts education in New Jersey. A survey of school districts was conducted. This project was co-sponsored by the New Jersey State Department of Education, the New Jersey State Council on the Arts, and the Alliance for Arts Education/New Jersey.

A survey instrument was sent to all 592 operating public school districts and to the more than 900 nonpublic schools in the state. Teams of teachers, curriculum specialists, and administrators were asked to complete the survey, and the participation rate was most encouraging; 471 districts (80 percent) responded.

Another survey instrument was prepared to assess arts education from the perspective of nonprofit organizations in New Jersey. This instrument was distributed to all grantees of the New Jersey State Council on the Arts. Additional copies were sent to each of the county arts agencies for distribution to their constituents. The summaries of the findings from these two surveys are included with this report.

Third, New Jersey residents were invited to present their views on arts education at eleven public hearings held throughout the state. The sites for these open forums included: New Brunswick, Upper Montclair, Newark, Parsippany, Glassboro, Cranford, Little Silver, Oceanville, Trenton, plus two in Atlantic City. Again, the response was most encouraging. More than 300 people attended these hearings, and dozens testified or submitted written statements for the record.

During the public hearings, many issues were raised, not all of which could be addressed in this report. However, a permanent record of all testimony is on file at the New Jersey State Department of Education for further reference and research.

As further preparation, the task force reviewed the literature on arts education and looked at curriculum materials and arts education plans from other states. In addition, every state education agency in the U.S. was contacted to secure information on certification requirements for teachers in the arts. Of all the materials gathered, the task force was especially helped by the report recently released by the National Endowment for the Arts: *Toward Civilization: A Report on Arts Education*.

Finally, the task force met many times to review findings, compare notes, and, of course, engage in vigorous debate. In the end, however, all members came together on the central themes and the proposed strategies presented in this report.

It was the deeply shared conviction that literacy in the arts is essential for all children in New Jersey, and it is to them and to their future that the task force dedicates this report.

I. THE ARTS: AN ESSENTIAL LANGUAGE

Since 1983, America has been engaged in the most serious and most sustained push for school renewal in its history. Our goal, as a nation, has been to enrich the schools and strengthen our competitive advantage in world markets. In pursuit of this agenda, academic standards have been raised, teacher training has improved, and courses required for graduation in mathematics, science, and English have been increased in almost every state.

At the heart of this unprecedented push for excellence, is a renewed national commitment to proficiency in language. Almost everyone agrees that literacy is the means by which a student both educationally and socially succeeds. We now see more clearly than before that the sending and receiving of sophisticated messages sets human beings apart from all other forms of life, and that, in this information age, it is through the use of symbols that we are connected to each other.

Literacy, as an educational objective, must focus first on the written and the spoken word. We are bombarded daily by messages that seek to sell us products and persuade us to act in a thousand different ways. In response, we search for words that best represent what we think and feel, and use speech to inspire, entertain, inform, and persuade others. To acquire the skills necessary to communicate with power and to discriminate among competing and fast-changing images, is to become literate in a highly verbal world.

Thus, it is our conviction that the first objective of all schools should be to help students read with comprehension, effectively speak, listen with discernment, and write with clarity, since it's through clear writing that clear thinking can be taught.

But proficiency in language means something more. Literacy, in its richest, fullest sense, means communicating not just verbally, but non-verbally as well. From the dawn of civilization, men and women have used music and dance and cave paintings to send messages to one another and to communicate feelings and ideas that words cannot convey.

Little children, even before they become fully fluent in the symbol system we call words, respond powerfully to music, dance, and to the visual arts. If schooling is limited to teaching verbal and mathematical skills, then the child's innate knowledge of non-verbal communication—so clearly evident in the joy of play, discovery, and creativity—surely will be stifled. We conclude that in our dangerous and interdependent world, students, even more urgently than before, also must become proficient in the symbol system we call the arts.

Most people consistently use a whole repertoire of non-verbal images to convey feelings and ideas. Hand gesturing, daring glances, dancing, a moving photograph, and pulsing music all send messages without the use of words. And often it is these non-verbal images, those of sound, taste and touch, that go farthest in reaching the deepest levels of the human spirit.

A painting, a poem, a song's beat, a photograph, a dance rhythm, a cityscape, are just a few of the countless aesthetic symbols that create evocative connections between a sender and receiver. These visual and auditory images communicate just as effectively, and often more powerfully, than words alone, since they touch human experiences most profoundly.

Without the language of the arts, we could not give voice to the full range of thought and feeling, and the quality of our daily lives would be enormously diminished. In the larger sense, the richness of a civilization can be measured by the range of symbols that are educationally and culturally affirmed. When there is not aesthetic expression, civility is lost. On the other hand, the golden age of any culture is marked by a flowering of the arts.

The vast majority of today's teachers share the view that the arts are at the very heart of education—that they are indeed an essential language. A recent Carnegie Foundation survey of 22,000 teachers revealed that nearly 80 percent believe that the arts are as essential as reading, writing, and arithmetic. Great teachers almost intuitively recognize that their students gain valuable insights from the imagery of the visual and performing arts and creative writing. These languages have the ability to express human emotions and ideas that can be communicated in no other way.

Further, the arts teach self-discipline, problem-solving, and creativity that are critical to achieving success—not only in school, but in the workplace, too. James Burke, former chief executive officer of Johnson & Johnson, has described the arts as, "an investment in our society. They help attract the best and brightest employees and spark their creativity, spur economic development, and improve the quality of life for all in the community."[1]

Governor Kean spoke eloquently of the arts as an essential language when he said, "in this competitive age, people who can communicate through the subtleties of the arts will have the skills and understanding that our twenty-first century economy will require. The thespian will move from the stage to the boardroom with the self-confidence and range of intellect so vital to both. The engineer who has studied painting will grasp the 'utility' of beauty in a world of increasingly sophisticated design. And the talented writer will stand astride the information age."[2]

Today's society is desperately in need of people who are able to look at the old and familiar in startling new ways, individuals who can, as William Faulkner said in his Nobel Prize address of 1949, make out of the material of the human spirit something that was not there before." Now, more than ever, all people need to see clearly, hear acutely, and feel sensitively through the imagery of the arts. These skills are no longer just desirable; they are essential if we are to survive together with civility and joy.

Without the capacity to extend the range of human expression to include music, dance, theatre, the visual arts, and creative writing, students are crippled, just as surely as if they failed to learn to read and write. New Jersey, if it hopes to achieve quality in public education, must assure that every child becomes literate in the arts.

II. A REPORT CARD ON NEW JERSEY

The arts are not a frill. They are one of the most essential and most basic forms of language, extending powerfully the range of human expression. This conviction guided the task force in its work and our first objective was to discover the extent to which New Jersey is, in fact, committed to education in the arts. Does the state give priority to this essential language, and are children in New Jersey schools becoming literate in the arts?

In seeking answers to these questions, we looked first at the legislative mandate for education in New Jersey. We noted that every student is to be provided a "thorough and efficient" education. This surely should include the arts.

We next focused on the regulations of the State Board of Education, where we found New Jersey's arts commitment explicitly defined. Specifically, the State Board has decreed that all New Jersey schools "shall help every pupil in the State to acquire the ability and the desire to express himself or herself creatively in one or more of the arts and to appreciate the aesthetic expressions of other people."[3]

That's the legal and regulatory framework within which we carried on our work. We were reassured that New Jersey's arts education commitment has been unambiguously defined. But what, we asked, is actually happening in the schools? To what extent is every pupil enrolled in arts courses and acquiring the ability to be expressive in the arts?

To answer these key questions, the task force launched a comprehensive survey of all New Jersey school districts. While the findings were revealing, they were far from reassuring.

First, New Jersey is one of twenty-nine states that does have an arts requirement for high school graduation.[4]

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The bad news is that only half the school districts in the state have their own clearly defined arts objective. Even more disturbing, the arts requirement mandated by the state can be met by taking a course, not just in the *fine* or *performing* arts, but in what's called the *practical* arts as well.[5]

The problem is that a *"practical"* art, as it is defined in the state's regulation, can include a whole range of subjects like business and office courses, as well as courses in home economics and industrial arts. Thus, in spite of a statewide requirement in the arts, it is possible, with the current loophole, for thousands of New Jersey's students to graduate each year without taking a single course in music, dance, theatre, creative writing, or the visual arts.

Our survey also revealed a disturbing unevenness in the arts courses actually being taken. Specifically, we found that 97 percent of all the enrollment in arts education courses in New Jersey is either in the visual arts (41 percent) or in music (56 percent). Theatre and creative writing represent barely 3 percent, and in most New Jersey school districts, education in movement or dance is almost non-existent.

Further, it is "performance" that all too often drives the arts curriculum in New Jersey schools. Students are in theatre and music groups, which is important, but not sufficient. Such a narrow approach restricts needed attention to the history of artists and art forms, and limits the students' exposure to the aesthetic, interpretive, and critical aspects of arts literacy, as well.

We also found that arts programs in New Jersey schools often fail to recognize the rich diversity of our increasingly interdependent world as well as our own diversity here at home. Nearly one-fourth of the districts surveyed do *not* have non-Western cultures in their arts curriculum. This parochial approach greatly limits the students' understanding of cultures that have contributed so profoundly to the human experience.

What about the teachers? In 1987-1988, there were approximately 78,000 teachers in New Jersey classrooms. About one-third of these were in elementary schools, as generalists. The rest—51,700—were credentialed in specific subject areas. Slightly more than 4,000 of New Jersey teachers were in arts education. Within this group, 1,990 were in music; 1,923 in art; 132 were in theatre; 13 in dance; and 49 had creative writing as their specific subject area assignment.

The problem is that some arts teachers, especially in creative writing and dance, are not appropriately credentialed. They may not have the knowledge, experience, or qualifications required to teach the art form to which they are assigned.

Further, in too many New Jersey schools, arts instruction is restricted to the classroom, when, in fact, there are rich resources beyond the school—in theatres, museums, galleries—along with professional artists who can enrich instruction, too. Our survey

of arts organizations in New Jersey revealed that 29 percent of the groups do not involve the schools at all in determining the content of their arts education programs.

We also found that arts teachers often have too little time to meet with students. They have poor classroom facilities and inadequate materials. As one witness told us in a public hearing, "Art instruction can be reduced to, as some children refer to them, 'the art lady,' who comes once a week with a cart laden with craft material to give instruction for one hour." Even when an arts specialist comes to school, he or she seldom has a room dedicated exclusively to the arts, and frequently the musical instruments and arts supplies are embarassingly insufficient. To put it simply, we found that many districts seek to provide arts education "on the cheap."

Our survey of arts education in New Jersey also revealed that student-teacher ratios often are too high. The arts frequently require one-on-one instruction, and yet, art and music teachers, for example, can meet with hundreds of students each week, traveling to several schools. One music specialist told us of the difficulties she faced: "It's very difficult for a teacher to be effective...especially at the elementary level when you're dealing with students who need more individual help for them to learn."

Evaluation in the arts is a critical problem in New Jersey schools, as elsewhere. Beyond important informal evaluations in the classroom by the teacher, we found virtually no creative arts assessment programs in our state. And yet, as we talked with citizens, it became clear that the arts will never be fully embraced if effective evaluation procedures are neglected. It's just not enough to say that the children have had "an enjoyable experience." At the same time, New Jersey must avoid imposing rigid testing procedures that surely would destroy creativity in the classroom and make a mockery of arts instruction. In the essential matter of assessment, a balance must be struck.

Finally, we found a need for aggressive arts education leadership, statewide. While receiving great help from the State Department of Education, the task force finds it unacceptable that there has not been an arts specialist in the department in recent years. We are grateful for the commitment of the Legislature, the Governor, and the Commissioner of Education, but the imperative of literacy in the arts cannot be implemented, nor can advocacy for arts education take place, without continued leadership at the highest level.

After examining arts education in New Jersey—from statewide offices to the classroom—we conclude that arts education in New Jersey deserves a barely passing grade. Some districts have wonderfully creative, comprehensive programs in the arts. But in the majority of New Jersey schools, the arts curriculum is uneven, resources insufficient, and students complete their arts requirement in unrelated fields. Bold steps must be taken now to make arts literacy a universal goal for all students.

To achieve literacy in the arts for all students, clear goals are urgently required. We conclude that the following eight mandates should be endorsed by every district in the state, and it is our conviction that if embraced, they will provide for all districts the appropriate foundation on which an effective arts education program can be built.

First, we recommend that every school district in New Jersey declare literacy in the arts a key educational objective for every student.

Only half the school districts in New Jersey presently have a clearly-stated objective in the arts. This means that in many schools, the philosophical commitment to arts literacy remains ambiguous at best, leaving everyone unclear about the priority that should be assigned to instruction in music, theatre, dance, and the rest. To make its commitment clear, every New Jersey school district should state, without equivocation, its commitment to literacy in the arts.

Second, we recommend that each school district in the state develop a comprehensive program in the arts that includes all five art forms: visual arts, dance, theatre, music, and creative writing.

During our study, we became especially concerned about the unevenness of the arts curriculum in New Jersey. We found, as reported, that music and the visual arts get most of the attention, while theatre and creative writing are generally neglected and dance is almost entirely ignored. This imbalance is a serious weakness since *each* art form has its own unique language. Each form touches a different part of us, communicating in its own special way, and for students to become fully literate in the arts, they must experience the full range of verbal, visual, and auditory symbol systems. Without such breadth, the quality of education is enormously diminished.

Third, we recommend that all literacy in the arts programs be multi-cultural, including both Western civilization and the rich traditions of non-Western cultures, too.

We are a world of many cultures. Experiencing the great art of past and present civilizations gives students insights into themselves and helps them to understand the heritage of other people. As the world marketplace becomes smaller and more intimately interlocked, artistic literacy in the world's cultures will be increasingly essential to global communication and human understanding.

Further, within the state itself, there is a rich tapestry of cultures and each district should celebrate this diversity in the arts experiences made available to each student. Such an approach will not only mean excellent education, it will promote common understanding, too.

Fourth, we recommend that every arts literacy program in New Jersey schools introduce students to the full range of the arts experience—both as senders and receivers.

To call art "a language" suggests that all students are to be not only receivers, but senders, too. They should not only experience the creativity of others, but create themselves. The arts experience begins with what's often called *perception*, receiving images and messages by sight, by hearing or by touch, and if it's art, the response is wonderment and joy.

Perception in turn should lead to understanding and *interpretation*. The goal here is to put the arts experience in a *cultural* context—historical, political, or ethnic—as well as in an *artistic* context—form, content, and technique. Simply stated, the aesthetic message does not stand alone.

Literacy in the arts also means *expression*. In too many schools, it's assumed that students can "receive" the arts, but only the gifted can be "senders." We reject this narrow view. It is our conviction that all students can creatively interpret the work of others, as well as originate their own work.

Finally, at the highest level of arts literacy, each student should be able to step back and evaluate the arts experience overall, making aesthetic judgments about the messages they receive. This is often called *reflection*.

Perception, interpretation, expression, and *reflection,* these represent the full expanse of the arts experience. None should be omitted. At the same time, no hierarchy should be assumed. Some students will be more effective senders, while others are more astute receivers. Being an artist is not preferable to being a spectator or patron of the arts; it's simply different.

Fifth, we recommend that art be taught "across the curriculum." While separate art subjects are required, the goal should be to weave the arts into the fabric of instruction, regardless of the discipline being taught.

The arts, like English and mathematics, are not meant to stand alone. They touch all the disciplines, whether history, science, or literature. Teachers and curriculum planners should integrate the arts, whenever possible, into the "non-arts" curriculum throughout K-12 education.

Further, the arts, which communicate at such a fundamental level, not only touch the content of other fields, but they also offer exciting new teaching patterns. Students can capture the aesthetic experience in science, for example, as they discover the beautifully patterned natural world. Through theatre, great events in history can be dramatically revealed. The arts should be used to show powerfully the full range of human experience, finding their way, through creative teaching, into all courses in the schools.

Sixth, we urge that art education be fully accessible to all students, including the physically disabled and those with special learning needs, and we recommend that appropriate materials and facilities for special students be provided by every district.

The appeal of the arts is universal and every child must be actively engaged. All too often, however, arts programs have focused on the talented or on those who view the arts as a career. While special attention must always be given to the gifted, the arts are essential to the education of *all* students, and children who find it difficult to express themselves verbally may be powerfully expressive in the arts.

Laws are now in place that require the fair and equal treatment of all children, whatever their disability or special need. But our concerns here are not legal; they're educational, and local school districts should be assured that all children—from the gifted to the disabled—have the same opportunities in the arts.

Seventh, we recommend that the arts education classroom be extended to include museums, galleries, and theatres beyond the school, and also that artists be engaged as instructors, working closely with the teachers.

New Jersey is a state remarkably rich in resources in the arts and it's unacceptable for schools to isolate students from experiences that can powerfully enrich their lives. Museums, galleries, theatres, and concert halls should be seen as extensions of the classroom, and every district should take an inventory of the arts resources that surround the school and consider them part of the extended campus.

Another point. New Jersey is rich, not just in structures, but in people too, and gifted artists should be invited to teach. When students are exposed to working artists, they become inspired, and with the cooperation of the teacher, the artist can bring added creativity and excitement to the classroom. The professional artist can serve as an exciting role model for children, similar to a sports hero. In addition, artists can also share experiences with teachers during in-service workshops. Collaboration among artists, students, and teachers is, we believe, at the very core of creating an exciting environment for learning.

Eighth, we recommend that a K-12 arts curriculum be designed by every district so that students will be introduced to all art forms, from the early years to graduation.

The early years are transcendentally the most important. This is when the foundation for learning is put in place, and exploration in the arts should occur before the child begins formal education. As children refine their ability to create and perform, they move toward greater understanding and appreciation of the arts. Finally, students integrate their knowledge with their sense of the aesthetic and begin to produce and interpret works of art. This sequence, if carefully pursued, will assure that all students become proficient in the arts.

These eight mandates, taken together, constitute, we believe, the essential foundation of an effective arts education program. We urge that they be embraced by every school district in New Jersey.

IV. LITERACY AT ALL LEVELS

If students are to be truly literate in the arts—if they are to be familiar with the language of music, dance, theatre, creative writing, and the visual arts—what should the schools be teaching? What educational experiences do all children need? The ideal, of course, would be to have art instruction at every grade level for every child, from kindergarten to graduation. This can, in fact, happen *informally,* as teachers weave art experiences into their lessons, regardless of the subject. However, at the *formal* level of instruction, we believe that the arts should be introduced into the curriculum at four separate developmental levels: the primary years, the elementary years, the middle years, and the senior years.

The First Level: The Primary Years

During the beginning years, *kindergarten through grade two,* children view the arts as a familiar language for creativity and self-expression. Song, dance, drawing, play acting, and storytelling are central to children's joyful learning about themselves and about the world around them. The made-up games, the role-playing, the free motion of color on paper, of dances, of songs that express what is inside the heart and the mind, all serve as wonderful bridges between the classroom and the everyday lives of children.

The arts in the early years build upon children's natural curiosity, imagination, and willingness to experiment, explore, and discover. Further, socialization occurs through the arts, as children share their creative experiences with classmates. Above all, the arts at this beginning level, support self-expression, through which self-confidence expands.

The Second Level: The Elementary Years

In the elementary years, *grades three to five,* art experiences are reinforced and deepened. Aesthetic symbols continue to provide a spirit that enlivens learning and stimulates self-expression. Elementary school children begin to learn more sophisticated concepts. They expand their skills, particularly through the use of tools and equipment, and their arts vocabulary significantly expands. Pupils at this level start to understand how history, politics, and the personal lives of artists influence profoundly the creation of a work of art.

This is also a time for increased self-expression and performance—production with refinement. Students learn to dance by dancing and to write by writing, and frequently have artistic performances for their parents and the public. This is a time of great experimentation, as children begin to understand that in the arts there are many "right" ways of doing things. At the same time, students will now receive more sophisticated comments about their own work, and be encouraged to critique the work of others.

The Third Level: The Middle Years

The middle years, *grades six to eight,* are a time of more carefully planned activities. During these years, students find art forms that best express their own thoughts and feelings and begin to concentrate and deepen knowledge and experience.

This is also a time for children to consider how the various art forms connect and how to discriminate among them. Students become more creative, moving out on their own, instead of doing what is expected by adults. While students at this age are enormously sensitive to peer pressure, they begin to develop in the arts their own criteria for making judgments. During the middle years, the ability of children to critique their own work, as well as the work of others, continues to be refined.

The Fourth Level: The Senior Years

In *grades nine through twelve,* all students should become more creative, more spontaneous, and more inventive. But at this level, separations will occur. Students with a more *general* interest in the arts should be able to select from a broader spectrum of electives—choosing such courses as art history, music appreciation, drawing, painting, and the list goes on.

Students with *special* talent will begin to study in-depth the art form of their choice and those who plan to make the arts a career should be able to concentrate to refine their skills. Dancers now learn tap, jazz, and folk, as well as modern and ballet. Those in crafts study ceramics and jewelry, in addition to pottery and weaving. The playwright learns acting and theatre lighting, while the instrumentalist tries percussion or composition.

What we propose, then, is a four-level, sequential program in the arts. The idea is to introduce *all* children formally to *all* art forms in progressively sophisticated ways—with each level reflecting the developmental stages of effective learning. In the next section, we look at the content to be taught, suggesting in more detail appropriate experiences that might be offered students as they move from the primary to the senior years.

V. THE CURRICULUM: A FRAMEWORK FOR THE ARTS

We have, in preceding sections, proposed an arts program for every student, one that includes dance, music, the visual arts, theatre, and creative writing. We also have suggested four levels of learning to make it possible for students to become increasingly literate in all of the aesthetic languages, as they move from the early years of schooling to graduation. We now consider the curriculum in more detail.

It's the conclusion of the task force that a single arts curriculum for all students is neither practical nor desirable. Educators in each district and at every school know what's best for their students, and teachers should be involved in developing their own curriculum in the arts. A standardized course of study is not what New Jersey needs.

At the same time, it is also appropriate, we feel, to give guidance to the schools, and in this section, we offer, in the most general terms, a curriculum *framework* in the arts. Specifically, in the following pages, we look at each art form and suggest, in some detail, experiences and skills, level by level, that may be helpful to teachers and curriculum directors as they develop a curriculum framework of their own.

But here a word of caution. While we have placed arts experiences in a framework, rigidity should be avoided. Activities should necessarily be shifted, as needed, from one level to another and also from student to student. Flexibility is crucial. At the same time, there *are* experiences in the arts that should be common to all students. Arts education means learning essential languages, and the universal goal is to assure for *all* students, effective, enriching communication.

Literacy in the Visual Arts

Imagine a world without colors, textures, patterns. A world where everything looks and feels the same. Consider a world with no pictures on the wall, no visual symbols to guide us, no buildings to inspire. On the other hand, remember the excitement of pulling a brush leaving a trail of color? The sense of being creative? The power of joining eye, hand, and mind in one act?

We each have a deep, inner impulse to make marks, shapes, and objects that exist for their own sake, and for the pleasure they give in the making—and later, in looking at and touching

them. This is balanced by the impulse to watch reflected images change in a quiet pool, to see pictures of animals in the clouds, or to ponder the shapes and colors of autumn leaves in a park.

The visual arts can be a wonderful springboard to human understanding. Consider when children take ordinary shopping bags, and convert them—with feathers, paint, and raffia—to head masks. They follow this exercise by making characters for a play they wrote themselves, based on an African folk tale, complete with singing and dancing. They have combined many skills and insights as they learn about other cultures, and about themselves.

Working with physical objects in two- and three-dimensional art also teaches us to think, solve problems, and make educated choices. The visually educated eye sees patterns, relationships, and what is significant and selects from the jumble of images crowding in at every turn. The educated hand senses texture, shapes, and movement, learning to assess the value of materials and manufactured goods.

The visual arts focus on non-verbal communication and give students an opportunity to express themselves in profound, deeply moving ways. They gain another language, another way to accomplish self-esteem, as they create and interpret symbols that transcend language barriers and present realities that words can only partially convey.

The Visual Arts Framework

The visual arts include painting, architecture, drawing, sculpture, printmaking, design—such as interior, graphic, landscape—photography, and crafts, including clay, fiber, and mixed media.[6] These rich experiences would be introduced to students at the various levels described in the framework below:

The Primary Level (Grades K-2)
Introduction/Exploration/Discovery

- Become aware of line, shape, form, color and space.
- Express ideas and feelings in art work through the use of all the senses, imagination, and simple recall.
- Share and discuss own work and work of others.
- Look at and respond to works of art from the past and present, from Western and non-Western cultures.
- Relate art experiences to immediate school, community, and natural environments.
- Develop motor and manipulative skills through the use of simple tools and materials.

The Elementary Level (Grades 3-5)
Production with Skill Refinement

- Use elements and principles of design to express ideas and feelings.
- Discuss similarities and differences in art work, materials, and techniques.
- Solve problems by making choices of media and techniques in two and three dimensional art experiences.
- Learn to look and really see.
- Look at, analyze, and respond to works of art from the past and present, from Western and non-Western cultures.

- Refine art work to increase definition, detail and control.
- Integrate the visual arts with other arts and general curriculum areas, as well as historical and cultural periods.
- Utilize arts resources such as visual aids, museum exhibitions, gallery tours and artists residencies.

The Middle Level (Grades 6-8)
Broadening and Deepening Knowledge and Experience

- Incorporate the more complex components of the elements and principles of design in student work.
- Use appropriate vocabulary to describe art techniques.
- Work independently to develop ideas, select appropriate media and techniques, and follow through to the completion of an integrated work of art.
- Study works of art and artists from past and present, and from Western and non-Western cultures and how they relate to political, cultural, and historical events.
- Convey ideas through multiple processes and techniques.
- Increase visual acuity and discrimination.
- Make knowledgeable aesthetic value judgements based on personal responses to: own work, work of others, art history, environment and general academics.
- Develop awareness of broad scope of careers that utilize the visual arts.
- Continue use of arts resources such as gallery visits, studio tours, museum education, and guest artists.

The High School Level (Grades 9-12)

General*
- Take a multi-disciplinary arts course which integrates instruction and experiences in all five art forms.
- Increase artistic and organizational skills.
- Identify the way artists have used symbols to express ideas and feelings throughout history.
- Apply the visual arts to: personal use, home and community.
- Look at and respond to work of art from the past and present, from Western and non-Western cultures.
- Include professional artists in the learning experience.
- Understand the elements common to visual arts and other forms of artistic expression.

Specialized*
- Prepare a portfolio for college entrance.
- Research career options.
- Expand idea or concept and develop it to fullest form.
- Demonstrate highly developed proficiency in skills, techniques and ability to convey ideas.
- Make informed visual judgments.
- Apply abstract reasoning and divergent thinking processes to creative art expressions.
- Include professional artists in the learning experience.
- Maximize use of community artists and resources to expand and support curriculum.
- Exhibit work—appropriately mounted and displayed.
- Observe art work in gallery and museum settings.
- Understand the relationships of the arts to man and society.

*"General" refers to the framework that would be used for all students, whereas, the "Specialized" framework would be used for students who want more advanced opportunities in the art form or are considering the visual arts as a career.

Literacy in Dance

Do you remember as a child feeling good about your body, feeling satisfied as you moved with confidence across a room full of on-lookers? Do you recall being thrilled at the sheer exuberance of your body's movement on the dance floor, jumping for joy, flowing through the air? Or feeling tears as a group moves in ritual harmony, or as dancers twist and turn in seemingly impossible positions to capture feelings that transcend words?

All through our lives, we live in and express ourselves through our body, and through motion, we respond to inner necessity, outer stimulation, and express with vividness feelings deep inside of us. Dance coordinates body movement in space and time. It provides a sense of physical achievement with aesthetic satisfaction, often joined with other symbol systems such as music and words.

Listen to the words of Jacques D'Amboise, one of the best classical dancers of our time: "Dance is the most immediate and accessible of the arts because it involves your own body and, by learning to do that, you discover that you can take control of your life."[7] Through the National Dance Institute, D'Amboise has taught dance to thousands of inner-city children, helping them to develop self-awareness, self-confidence, and the exhilaration of being in control.

Since the dawn of time, dance has been used to express joy and sorrow. In no other activity do human beings, in a very fundamental way, become their own creations. The experience of self-creation is one that must be nurtured in all our children, and it can be achieved most powerfully, perhaps, through the language we call dance.

The Dance Framework

Dance includes creative movement, ballet, improvisation, modern, choreography, and ethnic and jazz interpretations.[8] All of these experiences can and should be included in the overall framework we have designed for dance education.

The Primary Level (Grades K-2)
Introduction/Exploration/Discovery

- Identify body parts.
- Use body parts while standing still.
- Use body parts in basic locomotion or movements.
- Combine body parts in rhythmic patterns.
- View a variety of dance movements in other art forms.

The Elementary Level (Grades 3-5)
Production with Skill Refinement

- Develop dance vocabulary.
- Relate dance vocabulary to pedestrian movements.
- Explore locomotion and non-locomotion movements.
- Integrate dance with other art forms and general curriculum areas, historical and cultural periods.
- Use music as inspiration and partner to movement.
- Explore use of space with timing and combine locomotion patterns with and without music.
- View dance with music-live, on film or video.

The Middle Level (Grades 6-8)
Broadening and Deepening Knowledge and Experience

- Expose students to the key contributors of dance.
- Experience primary dance forms (ballet, modern, folk, ethnic, jazz, tap).
- Study dance, dancers and choreographers from past and present, and from Western and non-Western cultures and how their art relates to political, cultural, and historical events.
- Identify music that inspires the primary dance forms.
- Develop dance compositions illustrating primary dance forms with or without music.
- View professional companies representing the primary dance forms live, and in media.

The High School Level (Grades 9-12)

General*

- Take a multi-disciplinary arts course which integrates instruction and experiences in all five art forms.
- Compare/contrast similarities and differences in dance forms and choreographic styles.
- Understand the role of dance in the cultural development of civilizations and societies.
- Understand the elements common to dance and other forms of artistic expression.
- Know contemporary key contributors to dance by viewing and critiquing live professional performances.
- Identify non-performance career opportunities.
- Provide performance opportunities.
- Include professional artists in the learning experience.

Specialized*

- Take courses that provide advanced work in the techniques of ballet, modern and theatre dance.
- Take choreography course.
- Study "survival" skills—dance injury, anatomy, nutrition, contracts, community resources, auditioning techniques, career alternatives.
- Include professional artists in the learning experience.

*"General" refers to the framework that would be used for all students, whereas, the "Specialized" framework would be used for students who want more advanced opportunities in the art form, wish to perform or are considering dance as a career.

Literacy in Theatre

As the house lights dim and stage lights come up, an expectant hush comes over an eager young audience of elementary school students. The opening chords of a glorious overture are heard. Within moments, the stage comes alive with brilliant color and vibrant motion. The magic of theatre is in progress.

This description, which captures the very essence of the theatre experience, was provided in testimony to the task force by New Jersey's own Pushcart Players. This theatre group has been mounting productions for children in schools for fifteen years. Their goal is to bring the excitement of live theatre to schools all across the state. Pushcart Players see this experience as crucial in the education of every child.

All children engage in theatre, of course. They take on roles and imitate others in "pretend play" early in their lives. Imagination for young children knows no boundaries and the early years is a time full of wonder in discovery and adventure through dramatic play. Children who participate in theatre step into the lives of others, profoundly share emotions, and discover who they are and what they might become.

Theatre, in later years, promotes creativity and problem-solving, too. A dramatic production becomes the meeting place for many subjects in the schools. It's a way by which history, literature, and science can be creatively intertwined. Indeed, one of the best ways for students to understand other cultures and historical conflicts is to dramatize events.

The art of theatre provides experiences that awaken students to the vast differences in world culture, history, and politics. But most important, theatre engages the student in the most human of enterprises—making the imagined real.

All children in New Jersey schools must be introduced and confidently participate in the dramatic arts, to discover their own world and other worlds as well.

The Theatre Framework

We have defined theatre to mean acting, directing, and design and technical production, which includes scenery, costume, lighting, and the like. Theatre also involves mime, improvisation, and the media arts, which encompass film, radio, and television.[9] These activities can provide a full range of theatre experiences, using the following framework:

The Primary Level (Grades K-2)
Introduction/Exploration/Discovery

- Engage in dramatic play and creative drama.
- Develop affective responses—seeing by feeling.
- Develop communication of feeling through mime and words.
- Interpret communications.
- Choose and act out a familiar action individually or by group.
- Use body movement.
- Create and memorize dialogue.
- Observe, delineate, improvise spatial relationships.

The Elementary Level (Grades 3-5)
Production with Skill Refinement

- Learn the use of mime.
- Present group readings.
- Perform plays or scenes.
- Strengthen projection skills.
- Integrate theatre with other art forms, general curriculum areas and historical and cultural periods.
- Memorize dialogue.
- Use appropriate level of vocabulary.
- Continue dramatic play and creative drama.

The Middle Level (Grades 6-8)
Broadening and Deepening Knowledge and Experience

- Continue skill development.
- Integrate dance and music in production.
- Study theatre of the past and present, from Western and non-Western cultures and how it relates to political, cultural and historical events.
- Work on character development.
- Learn theatre and media technology.
- Experience stagecraft and continue creative drama and dramatic play.

The High School Level (Grades 9-12)

General*

- Take a multi-disciplinary arts course which integrates instruction and experiences in all five art forms.
- Study origins and the history of theatre.
- Integrate other art forms.
- Develop oral interpretation.
- Learn use of voice, gesture and body on stage.
- Understand the elements common to theatre and other forms of artistic expression.
- Include professional artists in the learning experience.
- Work with a group to produce and present a play.

- Perfect technical and creative skills.
- Develop creative problem-solving skills.
- Continue creative drama, stagecraft and dramatics.

Specialized*
- Include professional artists in the learning experience.
- Reinforce all skills learned in general theatre program.
- Study voice and speech training.
- Develop audition skills.
- Study fencing, dancing, character, make-up, costume design, sewing and scene design.
- Learn theatre management.
- Take master classes with theatre professionals.

*"General" refers to the framework that would be used for all students, whereas, the "Specialized" framework would be used for students who want more advanced opportunities in the art form or are considering theatre as a career.

Literacy in Music

Have you ever said "I wish I could sing better," or "I've always wanted to play a musical instrument?" Almost everyone, it seems, has an urge to communicate through the language we call music.

Music provides private inspiration and creates, as a universal language, a sense of community, as well. The pride we take in the sound of "our" marching band; the thrill of the "Hallelujah Chorus"; the poignancy of "Pomp and Circumstance" during graduation ceremonies all suggest how music powerfully provokes bonding in the human spirit.

Children, at a very early age, respond to the rhythmic patterns of nursery rhymes put to music. They're soothed by lullabies and enthusiastically join with others in school exercises that are rich with song. Harmonies touch the soul.

Music, perhaps more than any other language, crosses boundaries. Mention "Satchmo" in the Soviet Union and there is an immediate response. Our concert halls and stages have welcomed the finest professionals from throughout the world. World-class symphonies and rock groups travel all around the world, receiving critical acclaim. Artists and musicians serve as goodwill ambassadors.

Human beings are born with a profound sensitivity to music. Music gives expression to our deepest joys and sorrows when words cannot convey the immensity of the moment. Every child must become literate in this most essential language.

The Music Framework

In using the framework below, there is a broad range of experiences in music that students need to be fully literate in this art form. These include: solo and recital; chamber, choral, orchestral, ethnic, musical theatre, opera, band, and jazz, as well as new and popular music.[10]

The Primary Level (Grades K-2)
Introduction/Exploration/Discovery

- Demonstrate correct use of the child's voice.
- Sing literature of various cultures.

- Use Orff and rhythm instruments.
- Recognize and use basic music symbols.
- Move in response to music.
- Listen and respond to short segments of music without lyrics.
- Create music vocally and instrumentally with found sounds.
- Attend live performances.

The Elementary Level (Grades 3-5)
Production with Skill Refinement

- Demonstrate refined use of the child's voice.
- Sing in harmony.
- Begin instrumental experience.
- Read music symbols of pitch direction, note values, and dynamic markings.
- Integrate music with other arts, general curriculum areas and historical and cultural periods.
- Listen to segments of pure music and selected compositions of program music.
- Create music through composition and/or improvisation.
- Attend live professional music performances.

The Middle Level Level (Grades 6-8)
Broadening and Deepening Knowledge and Experience

- Improve choral skills with attention to boys' changing voices.
- Improve reading and harmonic skills.
- Discriminate among instrumental sounds.
- Participate in performing organizations.
- Demonstrate knowledge of historical background of selected songs and compositions.
- Study music from past and present, from Western and non-Western cultures and how it relates to political, cultural, and historical events.
- Understand basic forms and styles of songs and compositions.
- Create experimental, written and/or performed music.
- Attend live professional music performances.

The High School Level (Grades 9-12)

General*
- Take a multi-disciplinary arts course which integrates instruction and experiences in all five art forms.
- Understand the use of music theory and compositional skills.
- Study the development of music historically as a means of aesthetic appreciation and comprehension.
- Use appropriate vocabulary and terms in discussing compositions and performances.
- Experience making music with voice, keyboard, guitar or electronically.
- Understand the elements common to music and other forms of artistic expression.
- Become aware of various music careers.
- Acquire knowledge of composers and their works including multi-cultural compositions.
- Acquire knowledge of some of the outstanding performing musicians of our time.
- Utilize video tapes, artist residencies, attendance at live performances of music and multi-arts presentations.
- Expand responses to explain and defend judgements of musical examples and performances.
- Include professional artists in the learning experience.

Specialized*
- Participate in choral or instrumental performance—large group, small group and/or solo.
- Participate in individual and small ensemble instruction.
- Build upon integrated courses: world music-ethnic, cultural eras-history, integrated arts-a project using all art forms.
- Include professional artists in the learning experience.

*"General" refers to the framework that would be used for all students, whereas, the "Specialized" framework would be used for students who want more advanced opportunities in the art form, wish to perform or are considering music as a career.

Literacy in Creative Writing

Beyond sight and sound, there is another language available to children. As they become empowered in the use of written symbols, it is possible to express feelings and define with subtlety ideas and emotions through creative writing

Writing creatively means finding evocative words for self-expression. It means sharing who we are with others, and sending messages across time and space. It's through creative writing that the language of the arts can long endure.

Again, little children spontaneously use their own language powers in writing poems and creating stories that they can place on paper and, in diary fashion, capture inner feelings.

Often children who do not easily express themselves in more formal "term reports," respond beautifully to the challenge of describing who they are and how they feel through creative writing.

As children engage in written self-expression, they learn to appreciate the literature of others. As they discover the difficulty as well as the satisfaction that comes from putting thoughts creatively on paper, they better understand the connections between the lives of other writers and their work. Thus, the appreciation of literature is linked directly to the quality of writing that's encouraged in the classroom.

Creative writing becomes for children a powerfully revealing window on human experience—past, present, and future—and also gives them an essential tool for self-discovery and reflection.

The Creative Writing Framework

In designing activities for the creative writing framework, fiction, non-fiction, poetry, and plays should be part of the experiences.[11]

The Primary Level (Grades K-2)
Introduction/Exploration/Discovery

- Show ideas and experiences in written or recorded form.
- Experience a variety of stimuli for imaginative writing, including music, visual arts, nature walks.
- Share ideas before writing.
- Write, and collaborate with others in writing poems, stories, and plays.
- Share written work with others.
- Hear and react to literature from a variety of periods and cultures.
- Distinguish between real-life and make-believe stories.

Elementary Level (Grades 3-5)
Production with Skill Refinement

- Engage in free-writing, pre-writing, writing and editing.
- Keep a journal of personal observations and thoughts.
- Explore and employ figurative language.
- Distinguish between first-person and third-person narrative.
- Write and collaborate with others in writing poems, stories, personal essays, and scripts on assigned and self-generated topics and on topics suggested by literary works.

- Offer and respond to peer critiques.
- Prepare finished manuscripts, and read work aloud for classmates.
- Submit writing for publication, in-school or out.
- Read and respond to a wide variety of literary works.
- Describe the elements of poems, stories, personal essays and scripts.
- Explore differences between fiction and non-fiction.
- Interpret the meaning of the language in relation to context.
- Explore the relationship of the author to the reader.
- Integrate creative writing with other arts and general curriculum areas and historical and cultural periods.

The Middle Level (Grades 6-8)

Broadening and Deepening Knowledge and Experience

- Engage in free-writing, pre-writing, writing and editing and keep a journal as a source of writing ideas.
- Write for a variety of media.
- Use reference materials and research techniques in connection with creative writing.
- Write and collaborate with others in writing poems, stories, personal essays and scripts on assigned and self-generated topics to be performed for classmates or for a class or in-school creative writing publication.
- Explore the relationship between style and content and the differences between narrative and dialogue.
- Read and write in the different genres of poetry, fiction, essays, and drama placing them in their cultural and artistic contexts.
- Identify plot elements.
- Read the literature of different cultures.

The High School Level (Grades 9-12)

General*

- Take a multi-disciplinary arts course which integrates instruction and experiences in all five art forms.
- Keep a journal as a record of one's own creative process.
- Continue writing in all literary genres, participating in in-class readings of students' work.
- Understand the elements common to creative writing and other forms of artistic expressions as well as the defining characteristics of the major genres.
- Understand the interaction of sound, sense and image in own writing and writing of others.
- Read and write in all literary genres; especially read the work of contemporary writers.
- Write critiques and criticisms of literary works.
- Continue deeper involvement in the literature of other cultures.
- Create works using multi-cultural literary art forms.
- Use creative writing skills in preparation of reports in "non-arts" subjects.
- Include professional artists in the learning experience.

Specialized*

- Incorporate all of the skills and experiences of the "general" track.
- Learn to type and to use word-processing systems.
- Select a primary and secondary literary genre as a specialization.
- Study aesthetics as well as cultural and artistic context in areas of specialization.
- Write from direct observation, memories, fantasies and from another person's perspective.
- Learn how to revise, rewrite, prepare finished manuscripts, proofread and make corrections.
- Produce creative works for publication and/or public reading.
- Work collaboratively with other artists in other art forms.
- Create a full-length collection of poems, fiction, essays, biography and scripts.
- Research and write a critical paper on the work of one writer, a group of writers, or period in a cultural and artistic context.

* "General" refers to the framework that would be used for all students, whereas, the "Specialized" framework would be used for students who want more advanced opportunities in the art form or are considering creative writing as a career.

Summary

We propose these frameworks, which describe experiences and abilities in the arts at various levels, as a tool for local districts. We stress the point again that there should be great flexibility in deciding how the curriculum should be arranged and how students should be introduced to the rich array of activities we have proposed. The task force was convinced, however, that yet one more step should be taken in suggesting a curriculum strategy for the schools. Specifically, we chose to develop one example of how the basic framework might be taken to the next level of curriclum development. This example has been included in Appendix B of this report.

We concluded our discussion of the curriculum framework with a conviction that was deeply felt by every task force member. The years of formal education, kindergarten through grade 12, are only the beginning. Becoming proficient in the language of the arts is lifelong; it's an experience that never ends. Viewed more broadly, literacy in the arts in New Jersey and across the nation cannot be sustained by schools alone. It must be nurtured by a culture that respects not only the sacredness of language, but also the power of non-verbal symbols, too.

VI. TEACHERS FOR THE ARTS

We can have, in New Jersey, a well-shaped arts curriculum in the schools. We can develop a course sequence that spells out arts experiences in great detail. But in the end, achieving literacy in the arts means having inspired teachers—qualified arts specialists who not only know their subjects but know their students, too.

We feel strongly that New Jersey's credentialing pattern should be strengthened and that *each* of the five art forms should have its own certification. Further, opportunities for entry into the profession should be expanded, so that schools can take advantage of the vast pool of talented artists who wish to teach and who could greatly enrich New Jersey's classrooms. To strengthen arts teaching, the following five recommendations are proposed:

> **First, we recommend that the State Department of Education add dance and creative writing to the teacher certification categories in the state.**

New Jersey now has arts certification in only three fields—music, visual arts, and speech/dramatic arts. In many schools, dance is taught by physical education teachers who are not dance specialists. Similarly, creative writing is often taught by teachers poorly qualified in this field. Unless teachers themselves can communicate the language of the arts, unless they can draw on their own rich experience as

specialists, it will be impossible for them to stir creativity and build competence in their students. In the arts, both training *and* certification should be broad-based.

How does New Jersey's uneven certification program compare to other states? In our national survey, we discovered that many states are just now beginning to recognize the need for teachers to be credentialed in *each* art form. Of the forty-two states responding to our survey, fifty-two percent have certifications in drama/theatre arts; 33 percent have a dance/movement certificate, and 24 percent have creative writing certification.

New Jersey can, we believe, lead the way in strengthening teacher certification in the arts. It is our conviction that the state should define certification criteria in all art forms. The final implementation of this recommendation may take time, but the process, we believe, should begin now.

Second, we recommend that the existing category of "vocational" certification for teachers be expanded to include visual arts, dance, theatre, music (instrumental/orchestral), music (vocal/choral), and creative writing.

In most high schools in New Jersey, students may take arts courses in either the "general" or "specialized" track. In addition, a few school districts in the state have placed their advanced arts courses in a *vocational* education program where teachers are certified by the state to teach in what are called "skilled trades" fields. The problem is that, as things now stand, the arts are not considered a "skilled" trade in vocational education, even though this is where some arts courses are being taught. If the department of education would expand the existing vocational certificate to include the arts, the problem would be corrected.

Third, we recommend that an alternative, "Master Artist" teacher certification procedure be established in New Jersey, one that makes it possible for accomplished artists to be fully certified as classroom teachers.

Under the leadership of Governor Thomas Kean and Commissioner Saul Cooperman, New Jersey has become a national leader in alternate teacher certification. This program allows those with a baccalaureate degree but little or no education training to become teachers. Such candidates receive "provisional" certification, while pursuing education studies, and upon completion of the program, they become eligible for regular certification. We applaud this arrangement and feel that it is especially appropriate to the arts.

What we're recommending here is that the alternative certification arrangements be expanded. Specifically, we propose a new entry program for gifted artists, regardless of their formal education. Such a program would require, of course, rigorous standards, and we suggest that a review panel of distinguished artists and

educators screen all prospective candidates. Further, we recommend that this new credential include a one-year probationary period for the evaluation of beginning teachers by peers and supervisors at the school.

We are convinced that certifying master artists will enrich the classroom and bring outstanding mentors to New Jersey students.

Fourth, we urge that all those newly certified to teach or supervise in the arts be required to complete a unit on the nature and needs of special students, both the disabled and the gifted.

There are students in New Jersey with special educational or physical needs, yet many teachers and supervisors have not discovered the unique contribution the arts can make to these children. The arts help children communicate more effectively, and through music, dance, and the visual arts, they can express their deepest feelings and ideas. We recommend that *all* prospective teachers learn how aesthetic experiences can empower students with special needs. For these students, becoming proficient in the arts is crucial.

Fifth, all school districts in New Jersey should expand their continuing education opportunities for teachers of the arts.

During public hearings, many witnesses talked about teacher renewal. They pointed out how students can be inspired only if teachers are themselves inspired and knowledgeable. Each district, it was argued, should support more continuing education programs, so arts teachers can compare notes with colleagues and stay in touch with technological advances and the latest developments in their fields.

We also discovered exciting teacher renewal models in the state. A conference sponsored by the New Jersey Committee for the Humanities and the Frank and Lydia Bergen Foundation, for example, brought together thirty teachers from art, music, English, mathematics, and other fields to study together a special unit on the Age of Chaucer. The Bergen Foundation also sponsored a New Jersey music educators seminar that focused on the methodologies of Zoltan Kodaly in a class on "Sightsinging in the Elementary Schools."

The Arts Foundation of New Jersey, with funding from the National Endowment for the Humanities, sponsored the Leonardo Teacher Institute. This project helped teachers from many disciplines develop an integrated curriculum focusing on the life of Leonardo Da Vinci and the Renaissance.

One of the finest examples of a teacher renewal program in the arts is the annual Artist/Teacher Institute, co-sponsored by the state arts council and the Alliance for Arts Education. Nationally-known artists work with teachers from throughout the state, providing opportunities for creative exchange and artistic development.

Again, teachers in all fields need continuously to be renewed. This is especially true for teachers of the arts. Excellence in arts education means excellence in teaching. The goal must be to attract into the classroom the brightest and the best and give them the tools they need to do the job. Only then will arts literacy be a reality for every student.

VII. EVALUATING THE ARTS

In New Jersey, as in the rest of the country, testing is deeply embedded in the fabric of education, and now, more than ever, standardized examinations dictate priorities in the schools. We understand the need for schools to be accountable, and we agree that educators must provide evidence to parents and the public that learning is taking place. In the arts, as in all other fields, assessment is essential.

At the same time, evaluation in the arts must not be reduced to numbers. Using crude instruments to measure the aesthetic experiences of students will kill creativity and, in the end, measure that which matters least. Assessment should be used to guide students, not to rank them.

What educators urgently need are better ways to evaluate students in the arts, but as the National Endowment for the Arts has noted, "nowhere in the country is there any systematic, comprehensive, and formal assessment of student achievement in the arts. Nor is there any such assessment of the effectiveness of arts programs, either at the school or district level."[12] This lack of good evaluation can be found in New Jersey, and during our study, we discovered few assessment procedures that could be considered models.

At the same time, we did hear of exciting experiments in the field. There is, for example, a collaborative project called Arts PROPEL, sponsored by Harvard Project Zero, Educational Testing Service, and the Pittsburgh Public School System. Arts PROPEL seeks to measure creative thinking and expression by emphasizing "process" rather than "product." Student portfolios include journal entries, self-critiques, writing drafts, sketches, or tapes of performances and discussions with teachers and classmates.

We were impressed, too, by work being done at the Netherlands Institute for Arts Education and the Netherlands Institute for Educational Measurement, which seeks to assess proficiency in visual arts and music. We considered, too, the discipline-based education programs being developed by the Getty Center for Education in the Arts. Since evaluation must be rooted solidly in learning theory, we also reviewed Bloom's taxonomy, the Ecker-Kalin taxonomy, and the

work of Howard Gardner, which stresses the multiple intelligences of children. A more detailed summary of our investigation of evaluation methods in the arts is provided in Appendix C.

We conclude that in the crucial field of arts evaluation, New Jersey should assume a leadership position. Again, we recognize how easy it is for educators to use crude instruments to screen out potential and cause children to feel they are failures before they have discovered who they are or what they might become.

We urge educators in the state to develop evaluation procedures that expand potential, not suppress it.

Therefore, we recommend that the New Jersey Department of Education establish a research project on evaluation in the arts. The goal should be to identify innovative methods of assessment nationally and internationally and disseminate this information to school districts throughout the state.

At present, New Jersey's Commissioner of Education is pursuing a bold plan to define the proficiencies by which instruction could be assessed. Expert panels in all major subjects are being named, and according to the current schedule, the Commissioner will appoint a "proficiencies panel" in the arts by August, 1992. We feel it's not too early for arts educators to begin planning for this event.

We suggest that educators in each district begin to define what it means to be proficient in music, theatre, dance, the visual arts, and creative writing. Such local efforts could then lead to statewide meetings in each arts discipline and ultimately result in a series of strong recommendations to be submitted to the commissioner and the arts proficiencies panel, once it is named.

Specifically, we urge that arts educators, in collaboration with other community groups, define core proficiencies in each of the art forms to present to the state arts proficiencies panel in August, 1992.

Here then is our conclusion: New Jersey should move aggressively to develop an evaluation program in the arts, one that goes beyond paper and pencil tests. The arts, more than any other discipline, must recognize the full range of human potential—verbal, social, intuitive, and aesthetic.

In the end, what we test is what we teach, and by taking the lead in evaluating creatively student achievement in the arts, New Jersey can, indeed, be an inspired leader for the nation.

VIII. FINANCING AND PARTNERSHIPS

The current level of funding for arts education in New Jersey is insufficient. We know that resources are very tight, but we would like to see a comprehensive effort made to secure more fiscal support for the arts. Such support should involve local districts, as well as the state and private sector.

The most important source of funding for arts education is at the local level. School districts pay arts teachers' salaries, and it is the local budget that provides supplies, equipment, and textbooks. We recommend in this report that additional arts teachers be hired, and we call for better space for arts instruction. All of this means that annual school appropriations for the arts must be increased. If New Jersey is seriously committed to literacy in the arts for all students, we urge that the financial implications of the proposed improvements be candidly confronted.

In addition to an increase in base funding, more resources will be needed for enrichment programs—artists in the schools and field trips that take students to museums and performing arts events outside the classroom. Here, the private sector has a special role to play.

While the funds needed to enrich instruction are relatively small, such support can make the margin of difference. Many districts already secure outside support for arts education projects, and we urge foundations and corporations to increase their support.

We are encouraged that, beginning in September, 1990, the state will launch a Learning Incentives Program that will permit 1,000 high school juniors and seniors to take coursework in a variety of subject areas—including the arts—at either a public or independent college or university or at another secondary school. Tuition costs, set at average community college rate, will be paid by the state for the students.

There is still another resource to be tapped. New Jersey has many exceptionally gifted young artists, and the state has begun to realize what a remarkable resource this is. Magnet schools and specialized programs, including the Governor's School for the Arts, the New Jersey State School of the Arts, and the Summer Arts Institute, nurture this burgeoning talent. Support for these programs should be expanded.

The problem is that some gifted students, lacking finances, have not been able to participate in these programs. State and local funds should be allocated, so that talented young artists who do not have an arts school or specialized program in their own district may be able to attend one in another district at no additional cost to their families.

We recommend that school budgets include money to cover application and tuition fees for students who wish to attend specialized out-of-district arts education programs.

New Jersey is fortunate to have a network of private support for arts education. These include parent organizations, corporations, and foundations. Our survey revealed that more than 50 percent of school districts say parent organizations are a primary source of supplementary funds for arts education programs. We applaud this activity and praise the parents for their vigorous support. School budgets are very tight, and it is most appropriate, we feel, for parents to sponsor fund-raising events that support teachers in providing arts activities that enrich the curriculum.

Specifically, we recommend that parents sponsor events in each district that not only support the arts curriculum, but also make available funds to support innovative projects in the classroom.

We wish especially to celebrate the contributions made by statewide organizations in New Jersey. The Arts Foundation of New Jersey, for example, sponsors an annual Summer Arts Institute. The New Jersey State Teen Arts Program is held in New Jersey each year with its twenty-one county festivals and its annual statewide festival. We note as well Project IMPACT, Young Audiences of New Jersey, Festival of Music, Very Special Arts, community schools for the arts, and youth ensembles serving children throughout the state. All of these promote artistic activities in the state, creating a climate that enriches arts education in the schools.

We acknowledge, with special gratitude, the great contribution of the Geraldine R. Dodge Foundation. This foundation leads in private support for arts education in New Jersey, providing over $1 million every year. Projects include the Geraldine R. Dodge Poetry Festival. The 1986 and 1988 festivals were complemented by exciting "poets in the schools" programs, plus film and audio programming. In the summer of 1989, the foundation also established a playwriting program for teachers.

Business and industry have been enormously helpful, too. Our survey revealed that 25 percent of the earned income of arts education organizations in the state comes from corporations. Such support is used to enrich arts programs in a whole variety of ways, and both students and teachers in New Jersey have benefitted greatly from the corporate commitment to the arts.

We recommend that the philanthropic and business communities in New Jersey continue to support arts education, focusing especially on teacher renewal, artists-in-education programs, and on local projects for evaluation in the arts.

In 1986, the New Jersey State Council on the Arts chose arts education as one of its priorities. We are also pleased to report that the council recently created a separate grant category, "Arts Basic to Education."

In addition to the Arts Basic to Education grants, the council matches National Endowment for the Arts funds for Arts in Education programs which include the Artist/Teacher Institute. New Jersey was one of sixteen states selected by the NEA for a planning grant for Arts Basic to Education and recently received an education implementation grant. We are pleased to report that the council's financial support of arts education in the state has grown significantly, and in 1988-89, it totaled $1,452,000.

Professional organizations in the state also are serving arts educators. These include the New Jersey Education Association, New Jersey Federation of Teachers, New Jersey Music Educators Association, Art Educators of New Jersey, the Speech and Theatre Association of New Jersey, the Dance Division of the New Jersey Association of Health, Physical Education, Recreation, and Dance, New Jersey Council of Teachers of English, Music Administrators, Art Administrators, and various regional chapters of associations of arts educators. We applaud these organizations that are active arts advocates and promote collaboration among the disciplines, as well.

Finally, the Alliance for Arts Education/New Jersey plays a major role in arts education. The alliance co-sponsors with the New Jersey State Department of Education, the annual Governor's Awards in Arts Education, which honor outstanding students and arts educators in the state. The alliance also co-sponsors, with the New Jersey State Council on the Arts, the Artist/Teacher Institute, and as we look ahead, it's our conviction that the Alliance for Arts Education will have an even larger role to play.

Specifically, we recommend that the Alliance for Arts Education/New Jersey become the coordinating agency in the push for increased support for arts education in New Jersey. For this to be accomplished, partnerships with the schools, private funding sources, and parents will be crucial.

Again, we are mindful that school budgets are restricted, and it is unrealistic to assume that, overnight, there can or will be major increases in funding for the arts—or for any other program. Still, priorities must be set, and if literacy in the arts is to be accomplished, more money, incrementally, will be required. Some of this additional support must come from state and local taxes, but the arts are uniquely positioned to attract private funding, too. We're encouraged by the giving that has already occurred, and we urge that partnerships be formed to strengthen financial support of the state's comprehensive commitment to literacy in the arts.

IX. A BLUEPRINT FOR ACTION

Near the end of our deliberations, one member observed: "We've done our work. We've presented our report. Let's imagine it's Monday morning. Just what is it we expect people to do?"

The comment halted our discussion, at least momentarily, and drove us back to the drawing board. To whom precisely should a literacy in the arts program be addressed and what steps should the various constituencies be asked to take? In this section, we set forth a blueprint for action, focusing our comments on key individuals and agencies in the state.

The Governor and the Legislature

Governor Kean has been a powerful advocate for the arts, both at the state level and nationally as well. We are enormously encouraged by this commitment and we are confident that the Governor will continue to provide vigorous leadership in highlighting the priorities of this report.

Further, we consider it most significant that the Literacy in the Arts Task Force was created by an Act of the Legislature in New Jersey. This was, we believe, an unprecedented move, and we commend those legislators who took the lead in calling for this report. We urge that this interest be sustained, as we move from analysis to action. While our recommendations have not focused primarily on money, we have candidly acknowledged that the mandates of this report will require both state leadership and additional support.

> **Therefore, we urge that the Legislature include, in its educational appropriations, funds needed to help the education department and school districts implement the literacy in the arts imperative outlined in this report. We also recommend that the state provide increased funding to the New Jersey State Council on the Arts in support of these initiatives.**

The New Jersey Board of Education

We applaud the State Board of Education for giving priority to arts education in New Jersey schools. The board has demonstrated distinguished leadership in this field. What we found disappointing, however, was that 43 percent of the school districts in the state do not have an arts objective as part of their educational plan, and one out of every four districts with elementary schools does not offer a specific elementary art course.

With this in mind, we suggest that the State Board reaffirm its commitment to the arts in education. We also suggest that the board strongly encourage all districts to be explicit in defining their arts education goals.

Specifically, we recommend that the State Board of Education reaffirm its commitment to literacy in the arts and encourage each school district to develop its own arts objective based on the eight essential mandates set forth in this report.

The State Department of Education

The State Department of Education in New Jersey, under the leadership of Saul Cooperman, has been a national leader in school reform, with creative programs that range from alternative teacher certification to statewide district intervention. Our own work has benefitted greatly from the support received from the department and we are confident that the Commissioner and his colleagues will continue to vigorously advance arts education in New Jersey.

As a first step, additional staff in the department will be needed. Presently, New Jersey is one of only eight states without a full-time arts specialist in its education department, and there is, we were told, no administrator within the department who coordinates, full time, arts education programs and services for the state. Other subjects, such as math, science, and English, have specialists to represent them at the departmental level and to work with local districts.

Excellence will not be accomplished by adding one more administrative box to the departmental flow chart. Still, the arts deserve parity in leadership within the department. Without such leadership, the goals set forth in this report simply cannot be effectively accomplished.

Therefore, we recommend that the New Jersey State Department of Education appoint a specialist in visual and literary arts, a specialist in performing arts, and a manager of arts education, along with appropriate support staff.

The department of education would benefit from leadership of another kind as well. Since the arts touch so many constituencies in the state, it occurred to us that an Arts Advisory Council would be helpful to the Commissioner as he seeks to evaluate and implement the proposals of this report. This statewide panel, comprised of teachers, administrators, artists, arts organizations, and other citizens could provide perspective and help the department strengthen arts education in New Jersey.

Thus, we recommend that an Arts Advisory Council be established by the department of education to assist the Commissioner in strengthening arts education programs in the state.

This brings us to one of our central concerns. We deeply believe that arts education in New Jersey is greatly compromised by existing language in the administrative code. We refer, of course, to the regulation that permits students to fulfill their high school

graduation requirement by taking a course in the "practical" arts. This escape clause means that students can go through twelve years of schooling in this state without learning "to express himself or herself creatively...and to appreciate the aesthetic expressions of other people"—the State Board of Education's goal.

This arrangement leaves students educationally impoverished and also restricts their prospects for further education. The College Entrance Examination Board now includes the arts as one of the "six basic academic subjects" essential for college preparation. It is our strong conviction that the state of New Jersey will fulfill its commitment to literacy in the arts only if it limits the high school graduation requirement in the arts to the *fine* and *performing* arts.

We urge, therefore, that the Commissioner of Education recommend to the State Board of Education that the word "practical" be eliminated from the high school graduation arts requirement.

On a more upbeat note, we were greatly impressed by the incentive awards program administered by the education department. These grants to local districts stimulate teachers and promote creative planning. We conclude that incentive grants would be enormously valuable in strengthening curriculum in the arts and in teacher renewal, too. There are truly exciting programs in New Jersey schools that could serve as models, statewide.

We propose, therefore, that the State Department of Education create incentive awards to support model programs in the arts which should, in turn, be disseminated throughout the state.

Finally, a centralized arts education resource center, one coordinated by the department of education, will be needed. Such a center could give technical assistance to local districts. In addition to curriculum guides and a directory of artists and arts providers, the proposed center also could inform districts throughout the state on creative new ways by which arts programs might be appropriately measured.

Therefore, we propose that the New Jersey Department of Education establish an Arts Education Resource Center to give local districts and teachers of the arts up-to-date information about good practices in arts education and present models by which student progress can be assessed.

Local School Districts

In the end, arts literacy must be accomplished at the local level. Grass roots leadership will be needed if every child is to be well-served. As a first step, we propose that all school districts in New Jersey adopt the eight essential mandates set forth in this

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report. We're convinced that these recommendations are the building blocks for an effective arts education program, and that without a comprehensive effort, prospects for excellence surely will be lost.

We recommend, therefore, that every school district in New Jersey adopt the eight mandates outlined in this report to serve as the foundation on which an effective literacy in the arts program can be built.

During public hearings we were reminded of the need to provide *time* for arts education. As one curriculum specialist remarked, "Time is surely one of the most precious school resources...Look at how much time the fine arts receive versus the so-called 'cognitive' subjects."

The problem is that in many districts, arts educators simply are not given time for adequate instruction. Indeed, we conclude that the plan set forth in this report cannot be accomplished under the present scheduling arrangements. We recognize that decisions about scheduling must be left to each district. Still, if artistic literacy is the goal, we must find ways to increase the time devoted to instruction in the arts.

There's another issue. Presently, only one credit year in the arts is required for graduation. We understand that many demands are being made upon the schools and that requirements for graduation in English, math, and science have recently been increased. There's very little give. At the same time, if the arts represent an essential language, then more than one credit year should become the goal for New Jersey high schools.

Specifically, we propose that all elementary schools in the state commit at least 15 percent of the school week to arts instruction, exclusive of English and physical education. We also recommend that all students complete two full credit years in the arts, as a requirement for graduation.

To experiment and specialize in the arts, students need a comprehensive curriculum. How many talented, creative young people have spent their high school years fumbling for a vocation simply because serious study in a field of interest was denied them? On the other hand, when students do in-depth work in an art form of their choice, they discover values within themselves that help build a fuller, richer life. We have defined the arts broadly in this report, and yet we found few courses that would allow for specialized study.

Therefore, we recommend that all secondary students in the state have available to them—either at their own school or through another school—an arts curriculum that includes courses at the introductory, intermediate, and advanced levels in each art form.

This brings us back to the crucial issue of evaluation. Assessment, if poorly done, can stifle creativity in the classroom. Much work must be done in this important field and model programs in evaluation should be shared. Also, schools that have tried and failed in their assessment efforts should report those experiences to others.

Specifically, we urge that arts educators in each district in New Jersey establish forums on evaluation and exchange ideas regarding how to measure effectively student performance in the arts.

During our study we became troubled by the way credit earned in arts courses is handled. We found that such credit in many districts is often set aside when the student's overall grade average is figured. We urge that this practice be abolished.

Since the arts are an essential language, not a frill, it follows that the grades earned by students in such subjects should be included in the calculation of class rank. If arts grades are not so figured, students who specialize in the arts are penalized, and the omission signals that art is not a serious academic subject.

We strongly recommend that school districts include credits earned in visual, performing, and literary arts courses in the calculation of a student's class rank.

Achieving literacy in the arts for every student is crucial, but schools cannot do the job alone. With this in mind, we conclude that each school board in the state should organize its own community-based commission on arts education. This advisory group, comprised of school leaders, artists, parents, and other local citizens should be asked to evaluate existing arts activity in the district and consider ways to strengthen the program. We envision that the commission would have an advocacy role as well, telling others about the essentialness of the arts in education.

Specifically, we recommend that each school district form a community commission on arts education to review existing programs and advise the superintendent on how to achieve literacy in the arts for all students. Such commissions should include educators and also be representative of the larger community.

Statewide Organizations

As we were completing our work, task force members commented on the remarkable arts leadership we have in New Jersey *beyond* the schools. The state has wonderfully rich resources in all of the arts, and New Jersey's statewide arts organizations are among the most vigorous in the nation.

Still, collaboration among the various arts education groups has not reached its full potential. Our survey revealed a lack of cooperative planning between schools and statewide organizations. Collaboration does occur occasionally, of course, but it's spotty. It's our conviction that all arts resources in the state should be brought together in behalf of children.

Specifically, we urge the New Jersey State Council on the Arts and the Alliance for Arts Education join with the State Department of Education to promote collaboration among the schools, the artists, and the arts providers in the state.

This, then, is our plan for arts education in New Jersey. There will be costs involved—in time, in effort, and in money, too. But the costs of failing to meet this imperative are even greater. To deny our children an understanding of the arts, is to deny them a powerful communications tool. Even more seriously, to deny the essentialness of the arts, is to restrict the capacity of children to understand who they are and discover in the fullest, richest sense, what they might become. Today's first graders will graduate from high school in the year 2001. It is our conviction that as this generation of New Jersey's young people becomes fully literate in the arts, they will be personally inspired and socially empowered to live with confidence in an increasingly interdependent world.

X. SUMMARY OF RECOMMENDATIONS

The Imperative

To achieve literacy in the arts for all students, the following eight mandates will provide every school district the appropriate foundation on which an effective arts education program can be built. We recommend that:

Every school district in New Jersey declare literacy in the arts a key educational objective for every student.

Each school district in the state develop a comprehensive program in the arts that includes all five art forms: visual arts, dance, theatre, music, and creative writing.

All literacy in the arts programs be multi-cultural, including both Western civilization and the rich traditions of non-Western cultures, too.

Every arts literacy program in New Jersey schools introduce students to the full range of the arts experience—both as senders and receivers.

The arts be taught "across the curriculum" and woven into the fabric of instruction, regardless of the discipline being taught.

Art education be fully accessible to all students, including the physically disabled and those with special learning needs, and that appropriate materials and facilities for special students be provided by every district.

The arts education classroom be extended to include museums, galleries, and theatres beyond the school, and artists should be engaged as instructors, working closely with the teachers.

A K-12 arts curriculum be designed by every district so that students will be introduced to all art forms, from the early years to graduation.

Teachers for the Arts

To strengthen arts teaching, the following five recommendations are proposed:

We recommend that the State Department of Education add dance and creative writing to the teacher certification categories in the state.

The existing category of "vocational" certification for teachers should be expanded to include visual arts, dance, theatre, music (instrumental/orchestral), music (vocal/choral), and creative writing.

An alternative, "Master Artist" teacher certification procedure should be established in New Jersey, one that makes it possible for accomplished artists to be fully certified as classroom teachers.

We urge that all those newly certified to teach or supervise in the arts be required to complete a unit on the nature and needs of special students, both the disabled and the gifted.

All school districts in New Jersey should expand their continuing education opportunities for teachers of the arts.

Evaluating the Arts

New Jersey should assume a leadership position in arts evaluation.

We recommend that the New Jersey Department of Education establish a research project on evaluation in the arts. The goal should be to identify innovative methods of assessment nationally and internationally and disseminate this information to school districts throughout the state.

We urge that arts educators, in collaboration with other community groups, define core proficiencies in each of the art forms to present to the state arts proficiencies panel in August, 1992.

Financing and Partnerships

To support talented young artists who do not have an arts school or specialized program in their own district,

We recommend that school budgets include money to cover application and tuition fees for students who wish to attend specialized out-of-district arts education programs.

If literacy in the arts is to be accomplished, additional state and local support will be required. But the arts are also uniquely positioned to attract private funding and to develop public-private partnerships.

We recommend that parents sponsor events in each district that not only support the arts curriculum, but also make available funds to support innovative projects in the classroom.

The philanthropic and business communities in New Jersey should continue to support arts education, focusing especially on teacher renewal, artists-in-education programs, and on local projects for evaluation in the arts.

We recommend that the Alliance for Arts Education/New Jersey become the coordinating agency in the push for increased support for arts education in New Jersey. For this to be accomplished, partnerships with the schools, private funding sources, and parents will be crucial.

The Governor and the Legislature

We look to our state leaders to help provide direction and support to achieve the goals of the task force.

We urge that the Legislature include, in its educational appropriations, funds needed to help the education department and school districts implement the literacy in the arts imperative outlined in this report. We also recommend that the state provide increased funding to the New Jersey State Council on the Arts in support of these initiatives.

The New Jersey State Board of Education

The State Board of Education has a crucial role to play in strengthening arts education in New Jersey.

We recommend that the State Board of Education reaffirm its commitment to literacy in the arts and encourage each school district to develop its own arts objective, based on the eight essential mandates set forth in this report.

The New Jersey State Department of Education

The State Department of Education should vigorously promote arts education in New Jersey. Specifically, we recommend that:

The New Jersey State Department of Education appoint a specialist in visual and literary arts, a specialist in performing arts, and a manager of arts education, along with appropriate support staff.

An Arts Advisory Council be established by the department of education to assist the Commissioner in strengthening arts education programs in the state.

The Commissioner of Education recommend to the State Board of Education that the word "practical" be eliminated from the high school graduation arts requirement.

The State Department of Education create incentive awards to support model programs in the arts which should, in turn, be disseminated throughout the state.

The New Jersey Department of Education establish an Arts Education Resource Center to give local districts and teachers of the arts up-to-date information about good practices in arts education and present models by which student progress can be assessed.

Local School Districts

In the end, arts literacy must be accomplished at the local level. Grass roots leadership will be needed if every child is to be well-served.

We recommend that every school district in New Jersey adopt the eight mandates outlined in this report to serve as the foundation on which an effective literacy in the arts program can be built.

We propose that all elementary schools in the state commit at least 15 percent of the school week to arts instruction, exclusive of English and physical education. We also recommend that all students complete two full credit years in the arts, as a requirement for graduation.

All secondary students in the state should have available to them—either at their own school or through another school—an arts curriculum that includes courses at the introductory, intermediate, and advanced levels in each art form.

We urge that arts educators in each district in New Jersey establish forums on evaluation and exchange ideas regarding how to measure effectively student performance in the arts.

We recommend that school districts include credits earned in visual, performing, and literary arts courses in the calculation of a student's class rank.

Each school district should form a community commission on arts education to review existing programs and advise the superintendent on how to achieve literacy in the arts for all students. Such commissions should include educators and also be representative of the larger community.

Statewide Organizations

Collaboration among the various arts education groups has not reached its full potential. Specifically, we urge that:

The New Jersey State Council on the Arts and the Alliance for Arts Education join with the State Department of Education to promote collaboration among the schools, the artists, and the arts providers in the state.

End Notes

[1]James Burke, "Public Service: The Winning Edge in Business," *"Why We Need The Arts"* (New York, N.Y.: American Council on the Arts, 1989): 52.
[2]Thomas H. Kean, "The 'Imperative' of Arts Education," *Education Week*, March 1, 1989: 36.
[3]New Jersey Administrative Code 6:8-2.1 [b] 9.
[4]National Endowment for the Arts. *Toward Civilization: A Report on Arts Education* (Washington, DC.: National Endowment for the arts, 1988): 19-21.
[5]New Jersey Administrative Code 6:8-7 [c] 6.
[6] These categories are part of the National Standard for Arts Information Exchange, National Assembly of State Arts Agencies, Washington, DC.
[7]Jacques D'Amboise, "Show a Child What is Possible," *Parade Magazine*, August 6, 1989: 4-6.
[8]These categories are part of the National Standard for Arts Information Exchange, National Assembly of State Arts Agencies, Washington, DC.
[9]Ibid.
[10]Ibid.
[11]Ibid.
[12]National Endowment for the Arts, note 4 above, 91.
[13]The Getty Center for Education in the Arts, *Beyond Creating: The Place for Art in America's Schools*, (Los Angeles, Ca. John Paul Getty Trust, 1985).
[14]This model was prepared by the Curriculum Committee of the New Jersey Music Educators Association.
[15]Howard Gardner, *Frames of Mind: A Theory of Multiple Intelligences*, (New York, Basic Books, Inc. 1983): 24.

Appendix A (The Legislation)

P.L. 1987, CHAPTER 131, approved June 2, 1987
1987 Assembly No. 1945
An Act establishing a Literacy in the Arts Task Force and making an appropriation.
Be It Enacted by the Senate and General Assembly of the State of New Jersey:

1. There is established a Literacy in the Arts Task Force to consist of the following 25 members: 16 public members to be appointed by the Governor with the advice and consent of the Senate, of whom no more than eight shall be of the same political party; the Secretary of State ex officio, or his duly authorized representative; the Commissioner of Education, ex officio, or his duly authorized representative; the Chancellor of Higher Education, ex officio, or his duly authorized representative; the President of the New Jersey School Boards Association, ex officio, or his duly authorized representative; the President of the New Jersey Education Association, ex officio, or his duly authorized representative; the President of the New Jersey Federation of Teachers, ex officio, or his duly authorized representative; the President of the Alliance for Arts Education, ex officio, or his duly authorized representative; and two members of the New Jersey State Council on the Arts. In the selection of public members a strong effort shall be made to appoint persons who have experience in providing young people with exposure to the performing or visual arts or who have a background in the arts in education.

Members of the task force shall serve without compensation but may be reimbursed for all reasonable expenses incurred in the performance of their duties. A vacancy in the membership of the task force shall be filled in the same manner as the original appointment.

2. The Governor shall designate one of the public members as the chairman of the task force. The chairman shall convene an organizational meeting of the task force as soon as possible after the appointment of its members. The task force shall select a vice-chairman from among its members and may appoint a secretary and an executive director who shall be members of the unclassified Civil Service.

3. It shall be the duty of the task force to create a comprehensive plan for the appropriate development of arts in education in the elementary and secondary schools of the State. In fulfilling its responsibilities, the task force shall define performing and visual arts to include drama and poetry, in particular, the task force shall:

a. Develop a model curriculum for grades kindergarten through 12 including learning objectives in terms of understanding or skills, or both understanding and skills in the performing and visual arts;

b. Study the factors involved in providing arts instruction in a sequential manner from grades kindergarten through 12;

c. Evaluate the effects of experience in the arts on the educational development of students;

d. Explore the development of financial resources, including State program grants, for the development and support of arts programs in the public schools;

e. Conduct a survey of all ongoing arts programs within our State's educational system and other available resource programs for exceptional students; including gifted and talented students, and individuals with special needs, and establish procedures through which the results of this survey shall be made available to all school districts; and

f. Study certification requirements for teachers of the visual and performing arts and make recommendations through existing procedures regarding any suggested changes to the State Board of Education.

4. The task force shall be entitled to call to its assistance and avail itself of the services of such employees of any State, county or municipal department, board, bureau, commission or agency as it may require and as may be available to it for its purposes; to hire such consultants as may be necessary; to avail itself of the services and assistance of individuals, businesses and other public and non-public institutions; and to employ counsel and such stenographic and clerical assistance and incur such traveling and other miscellaneous expenses as it may deem necessary, in order to perform its duties, and as may be within the limits of funds appropriated or otherwise made available to it for its purposes.

5. The task force shall meet and hold hearings at such place or places as it shall designate and shall report its findings and recommendations to the Governor and Legislature within 18 months after its organizational meeting. The report shall include any legislative bills or proposals which the task force may desire to recommend for adoption.

6. There is appropriated from the General Fund $60,000.00 to effectuate the purposes of this act.

7. This act shall take effect immediately and shall expire 18 months following the organization of the task force.

Appendix B

The following example uses an adaptation of Bloom's taxonomy to teach rhythmic patterns to an elementary class. The adaptation of Bloom's taxonomy by the task force includes the following:

Experiencing the arts occurs when the student has a general awareness of the art form and is able to demonstrate responses to basic knowledge.

Understanding the arts has the student go beyond recognition, recall, and familiarity to manipulate factual knowledge to a new level of comprehension.

In **Performing/Producing** the arts, the student is able to perform or produce alone or in a group. All students are given opportunities for "hands-on" experiences appropriate to their maturity or developmental ability.

Analyzing the arts has the student draw from knowledge learned and recognize the interrelationships of the art form to its components and to other disciplines. Students are able to re-organize key principles and elements of an art form, and demonstrate greater understanding by placing them in historical and cultural context.

By **Creating** the arts, students are able to synthesize the knowledge learned and go beyond it by developing new insights into the art form.

In **Evaluating** the arts, students use the knowledge mastered in the first five stages to make valid aesthetic judgements.

This adaptation is then combined with the four discipline-based components for teaching the visual arts developed by the Getty Center for Education in the Arts: arts making, arts history, arts criticism, and aesthetics.[13] While the Getty components were designed for the visual arts, they are readily applicable to other art forms as well.

The example develops the "read music symbols" in the music curriculum framework under the category of "elementary" and expands it specifically to "teaching rhythmic patterns to a fifth grade general music class."[14]

	Arts Making	Arts Heritage	Arts Aesthetics	Arts Criticism
Experiencing Stage 1	Clap and echo rhythmic patterns	Respond to the various rhythmic patterns in folk music	Discovery of the excitement of rhythm in music	Compare various rhythmic patterns for accuracy
Understanding Stage 2	Read, respond to, or notate rhythmic patterns including ostinato and syncopation	Recognize rhythms associated with folk music	Understand the range of emotional response to various rhythmic patterns	Explain or describe rhythmic patterns as presented
Performing Stage 3	Play rhythmic patterns with a steady pulse including ostinato and syncopation	Demonstrate various rhythms found in folk music	Perform rhythmic patterns according to learned concepts and personal feelings	Assess the performance accuracy of presented rhythmic patterns
Analyzing Stage 4	Examine and interpret notated rhythmic patterns such as an ostinato	Differentiate among various types of ethnic music	Analyze the role of rhythm in the emotional impact of the composition	Form new understandings by identifying relationships between beat, meter and rhythmic patterns
Creating Stage 5	Improvise or compose rhythmic patterns in two, three and four beat meters	Create rhythms that represent various styles of folk music	Compose or improvise rhythmic patterns that satisfy the expressiveness of the student	Develop a verbal or non-verbal description of perceived relationships within rhythmic patterns
Evaluating Stage 6	Assess the effectiveness of personal performance	Assess the effectiveness of folk rhythms for various cultures and historical periods	Evaluate the role of rhythm in the emotional impact on the composition	Evaluate the impact of rhythmic patterns on given compositions

Bloom's taxonomy is used widely in curriculum development by school districts throughout the state. The task force, however, was concerned that if Bloom's taxonomy is used in the arts, important points must be kept in mind:

- The stages should be used at every instructional level, regardless of specific grade designation or ability grouping;
- The curriculum must be designed to give students opportunities to develop via cognitive, affective, and psychomotor activities at each maturity level or developmental stage. The balance among these

three instructional domains can be expected to shift in dominance according to the art form.

- The curriculum stages need not be used in hierarchical fashion exclusively. The determination as to where to apply emphasis will be made by the teacher, given specific information regarding prior knowledge and mastery of learning achieved by the student.

Appendix C (Evaluation Models)

Two Taxonomies

In addition to Bloom's taxonomy, the task force heard testimony on the Ecker-Kalin taxonomy which includes: Object/Event (Viewer experiencing the object or event); Criticism (Description of the experiencing of the object or event); Meta-criticism (Analysis or criticism of criticism); Theory (formulation of a general principle); Meta-theory (analysis or criticism of the theory).

A concern was expressed by the task force that the taxonomies can often be *perceived* as being hierarchical in nature when they are not. The implication that a child progresses through a series of stages or levels in order to "attain" evaluation in Bloom or Meta-theory in Ecker-Kalin can be devastating in the design of curriculum and, more importantly, in teaching of the arts. Task force members were concerned that if educators used taxonomies in the setting of goals and objectives and learner outcomes for evaluation of arts education programs, they must make clear to the users that, in practice, students may function at *all levels of a taxonomy simultaneously.*

The Theories of Multiple Intelligences

The task force also studied and deliberated regarding the theory of multiple intelligences proposed by Howard Gardner in his book *Frames of Mind: The Theory of Multiple Intelligences.* Evidence from the study of children's growth and development, and from the study of persons suffering from brain injuries, strongly suggests that human beings have a number of distinct "intelligences" or areas of competence. Dr. Gardner describes the three areas of human competence as "object related," "object free," and "personal" and divides the three areas into seven basic intelligences:

Linguistic [The Poet]: sensitivity to the meaning of words; the order of words-grammar; the sounds, rhythms, inflections and meters of words; the functions of words—excite, convince, stimulate, convey information, or simply to please [Object Free].

Musical [The Composer]: ability to discern meaning and importance in sets of pitches rhythmically arranged and also to produce such metrically arranged pitch sequences as a means of communicating with other individuals [Object Free].

Logical-Mathematical [The Mathematician]: ability to appreciate the actions that one can perform upon objects (confronting, ordering and re-ordering and assessing their quantity), the relations that obtain among those actions, the statements (propositions) that one can make about actual or potential actions, and the relationships among those statements [Object Related].

Spatial [The Artist, Scientist]: capacity to perceive the visual world accurately, to perform transformations and modifications upon one's initial perceptions, and to be able to re-create aspects of one's visual experience, even in the absence of relevant physical stimuli. Sensitivity to patterns, forms, and the whole [Object Related].

Bodily-Kinesthetic [The Dancer, Athlete/Actor, Musician, Artisan, Inventor]: use of body as an object to express self, feelings and aspirations/úse of body parts (particularly hands) to manipulate, arrange, and transform objects in the world [Object Related].

Intrapersonal [The Self]: the internal aspects of a person: capacity to effect discriminations among feelings (one's range of affects or emotions) and eventually, to label them, to enmesh them with symbolic codes, to draw upon them as a means of understanding and guiding one's own behavior [Personal].

Interpersonal [The Teacher, Therapist, Writer]: external aspects of a person: ability to notice and make distinctions among other individuals and, in particular, among their moods, temperaments, motivations, and intentions [Personal].

Because of the descriptions used and the examples given, there is a temptation to subdivide the intelligences into the artistic and non-artistic. Gardner is very careful to explain that "no intelligence is inherently artistic or non-artistic." He also explains that existing educational systems cannot be expected to meet the needs of all those intelligences but that there should be an attitude in education which "nourishes what kids are good at."

> ...The I.Q., the Piagetian, and the information-processing approaches all focus on a certain kind of logical or linguistic problem solving; all ignore biology; all fail to come to grips with the higher levels of creativity; and all are insensitive to the range of roles highlighted in human society.[15]

If we accept the theory of multiple intelligences then the methods for measuring comprehension and ability must themselves be re-evaluated. If existing tests are designed around the linguistic and the logical-mathematical intelligences to determine who is "at risk" and who excels then children with many other innate abilities are not going to be considered "intelligent." In reality what is being measured in these kinds of tests is ability and capability within a given intelligence and not the ability and capability of the complete human being. Whatever theory of intelligence we may accept, what is known from our own life

experience is that each human is an "amalgam" of many intelligences and abilities which makes that person unique. It is this uniqueness that arts education nurtures in our culture. The arts provide students, whatever their developmental level and whatever their innate abilities and capabilities, the opportunity to flourish in an environment that supports self-expression, self-discipline, self-awareness and ultimately self-confidence.

Gardner's theory is also applicable to the symbol systems essential to achieve literacy in the arts. Development in each intelligence requires interaction with a symbolic system that is unique to that intelligence. The arts, whether seen as means of improving verbal and nonverbal communication, or seen as a way of expanding the capacity of individuals to work in and experience a variety of symbol systems, affect the success of learning in educational settings and help integrate life-long learning as an essential part of the human experience. The arts give students access to success, their own creativity and help in the development of self-esteem—all factors which are known to contribute to intellectual growth in all domains. Further, the arts help in developing mutual understanding critical to individuals becoming responsible and productive citizens in the "global village" of the twenty-first century.

Evaluation of Visual Arts and Music in the Netherlands

One successful model for testing in the visual arts and music takes place in the Netherlands. In the last twenty years, testing in the visual arts and music has been incorporated into the country's national test program. There are several positive outcomes that have resulted from the testing of the visual arts and music which affirm the importance of establishing an effective evaluation system in the arts here in New Jersey. The outcomes:

1) Establishing music and visual arts as subjects to be tested, having equal status with geography, mathematics, physics, foreign languages, etc., has broadened the educational and vocational opportunities to secondary students in the Netherlands.

2) Testing and the consequent development of syllabuses for secondary instruction have improved attention to art and music instruction in elementary grades.

3) Teachers in visual arts and music now have teaching loads and status similar to those of their colleagues in other subject areas

4) The increased emphasis on visual arts and music has also benefited other arts disciplines, such as dance and theatre, which now more frequently enrich such classes as sociology, physical education, and language arts.

The example of what is working in the Netherlands holds promise for future work here in the United States. The task force recognizes that a series of problems must be overcome

before major strides can be made toward evaluation and assessment in the arts. Since the arts deal directly with feelings, arts classes in schools become the focal point for affective experiences and often are the only classes that study feelings. Since feelings and the expression of feelings are difficult to measure, a workable solution for evaluationg and assessing the arts is complex. But the commitment by arts educators to use their creative expertise to develop effective evaluation and assessment techniques is essential if the arts are to be accepted as a basic and integral part of the educational experience for every K-12 student in New Jersey.

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